AN OUTLINE OF THE PROPOSED RESEARCH WORK

SELECTED PLAYS OF KALIDASA: A CRITICAL STUDY

SYNOPSIS

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BY

Mr. Pavan Nandkumar Joshi

M.A.B.ED.M.Phil (English)

UNDER THE GUIDANCE OF

Dr. Prasad A.Joshi
M.A.Ph.D.(English)
Head, Department of English Language
& Literature At Mahatma Jyotiba Phule College Mukhed,
Dist- Nanded

1.1 **Introduction:**

The present study seeks to explore various themes used by Kalidasa in Abhijnanashakuntalam,Vikramor vashiyam and Malvikagnimitram. This will probably be the first full scale study of various themes in Kalidasa's drama.

These thematic patterns attracted researchers from diverse ideas used by dramatist.Kalidasa has deliberatly presents various themes in his dramas and become classics in world literature.Under these circumstances it has become imperative to know whatever themes focused in his drama.

Kalidasa is India's greatest Sanskrit poet and dramatist. He is unanimously accepted as the poets' poet and enjoys the same place in Indian drama as Shakespeare does in the British drama. The time when he flourished has always been an unsettled question. The problem of his period is due to the fact that Kalidasa himself left no clue to either his period or to his personal life. Of course that was not something special with Kalidasa. It was the usual practice with the Sanskrit poets and as a result, there is always a haze surrounding them. As far as Kalidasa is concerned, there is one more problem. He is supposed to have lived in the age of king Vikramaditya. But there are so many kings who called themselves Vikram and many poets who called themselves Kalidasa. No wonder, scholars were divided about his time and the differences ranged from the first century B.C. to the fifth century A.D. However, most scholars, nowadays, favour the period between the middle of the 4^{th} and early 5^{th} centuries A.D., during the reigns of the great Emperor Chandragupta II, that is, Vikramaditya and his successor Kumaragupta, as the period of the great poet and dramatist.

1.2 Rational significance of the study:

The Sgnificance of this study will also contribute to undetstand the real meaning of life through the aspects which found in various themes used in the drama.The thesis shall also deal with the study of social,cultural and political upheavals comparing to the modern time,The thesis shall follow the typical study of the themes in Indiandramas and proves the uniqueness of Indian writing.

1.3 Aims and objectives of the study:

The Aims and objectives of the study are as follows

1. To analyze and discover various ways and techniques utilized by the dramatist in the drama particularly in Abhijnanashakuntalam,Vikramorvashiyam and Malvikagnimitram.

2. To assess the effectiveness of various themes in prescribed dramas.

3. To provide deep meaning to the reader about the themes occured in the drama.

4. To discover if these themes help us to understand social behavior for modern time with special reference to the drama.

5. To analyze Kalidasa's critical appreciation.

1.4 Purpose of the study:

In this context, this study is believed has something concrete to contribute modern society and to enhance appreciation as well as enjoyment related to modern life.
Studies of various themes as a research area have focused the pragmatic analysis of naturally occurring events and episodes of same variety.

1.5 Review of literature:

There have been several studies of themes which naturally occured in the drama but there mightnot be any study on the thematic patterns in these dramas of Kalidasa.

1.6 Importance of study of thematic patterns in drama of Kalidasa:

There are plenty of themes in Kalidasa's Abhijnanashankuntalam,Vikramorvashiyam and Malvikagnimitram such as the theme of bravery and politeness, theme of fate and fortune, theme of true friendship,theme of love and romance etc. are occured in the drama which guides to the modern time.

1.7 Selection of the topic and chapterization:

The dramas of Kalidasa are renowned and classics in world literature which attached deeply to the heart of audience. The chapterization of the thesis shall as follows

The first chapter deals with introduction to Kalidasa in which the period of Kalidasa, his contribution to literature, his skills of writing shall mentioned.

The second chapter deals with the thematicpatterns in Abhijnansankutalam that is*Abhignyana* Shakuntala*m* (Shakuntala Recognized by the Token Ring), is the work by which Kalidasa is best known not only in India but throughout the world. It was the first work of Kalidasa to be translated into English. From it a German translation was made in 1791. It evoked the often quoted admiration of the great German dramatist Goethe. The raw material, for this play is found in The *Mahabharata* and similar form also in the *Padmapurana*, these versions are crude and primitive while Kalidasa's play is a polished and refined treatment of the story. The bare outline of the play is as follows: King Dushyanta, while on a hunting expedition, meets the hermit-girl Shakuntala, whom he marries in the hermitage by a ceremony of mutual consent. Obliged by affairs of state to return to his palace, he gives Shakuntala his signet ring, promising to send for her later. But when Shakuntala comes to the court for their reunion, pregnant with his child, Dushyanta fails to acknowledge her as his wife is subsequently broken by the discovery of the ring, which Shakuntala had lost on her way to the court. The couple is later reunited, and all ends happily.

The third chapter of the thesis deals with the thematic patterns in Kalidasa's Vikramorvashiyam The character of Kashirajputri in *Vikramorvashiyam* is one of the excellent creations of Kalidasa. Her character appeals to us themost.In fact it is due to her Priyanuprasadnvrat that the union between Pururvas and Urvashi become possible. The fear that the reader entertains in his mind meets its own death in the 3rd Act and the queen departs from the stage creating on the mind of the reader an everlasting impression. With this character can be contrasted those of Dharini and Iravati. From the 3rd Act where Dharini begins to realize her mistakes, Dharini to a

certain extent approaches the standard of Oushinari of the *Vikramorvashiyam*. Dharini of the last three acts is surely equal in dignity and majestic splendor to the queen of Pururvas. In Iravati we find a typical woman trying to amend for her mistakes but the brute in her rises up, and we find her an angry, irascible lady. A conflict is going on in her mind but the Satan has the upper hand in her, and therefore she is what she has been. To crown his skill in the art of characterization, there is the character of the Vidushak or the clown. The Vidushak of Malvikagnimitra may differ greatly from his prototypes in the later two dramas, but he also retains the characteristics of a buffoon proper. In the treatment of the character of the Vidushak we find a marked similarity with Shakespeare. Kalidasa like Shakespeare holds the view that the drama should be the commixture of the serious element and comic interlude. It should be the successful blending of the two.

The fourth chapter deals with the thematic patterns in Malvikagnimitram *The Malvikagnimitram* is a drama of five acts. It describes the love - tale of king Agnimitra and Malvika. This is regarded as the first drama by Kalidasa in which the poet is diffident about his success, as is seen from the introduction there of The hero who is already blessed with two queens Dharini and Iravati falls in love at first sight with Malvika who as per the prophecy is living the life of a maid - servant in the harem of the king. Dharini is ever watchfiul about Malvika but the king with the help of the Vidushak achieves his end. He is caught red - handed when in company with Malvika in a secret place. The Vidushak is given much more importance than he ordinarily deserves and the drama is full of nothing but love - intrigues. The Nayika and the Pratinayika are brought on the stage face to face, and it creates an awkward situation for the lover. Kalidasa avoids such situations in his other two dramas. The drama however, is noted for its poetic charm and humorous and absorbing situations.

The fifth chapter deals with art of characterization in these dramas such as the character like King Dushyanta the hero of Abhijnansankutalam. Dushyanta, the

hero is a sovereign. He isseen in three different roles: king, warrior and lover. As a king he is ideal. When Shakuntala sees him*in the court, a tirade is let loose by Sarangdhara against him, but he is not furious, but keeps his cool. He does taunt Gautami and Shakuntala for their so called resourcefulness. But otherwise he is willing to hear grievances that come before him. The same individuality is seen when he passes his judgment on the case of Dhanavardhi. Being a king he is obviously a warrior. Even the Lord of Lords Indra needs his help to overcome the sons of Calamemi. He is seen ready with a special arrow that would hit even the ethereal enemy without touching Madhavya. His love of hunting is in keeping with his trade. But he proved different with his willingness to obey the hermits and gives up the idea of killing the antelope. As a lover he is nothing beyond the set pattern, but his laments individualize him and set him apart from other lovers. Compared to other king-lovers found in Sanskrit literature, he displays a number of traits that set him apart.

Dushyanta is the central character in the drama. He is a king of Hastinapoor. The kingdom Hastinapoor was known as a kingdom good and layered people. King Dushyanta was the rule of such a kingdom. Some critics also used the name Udayana instead of king Dushyanta. King Dushyanta was a great ruler of Hastinapoor. Once he went is forest while going in to deep in forest. He reaches near in the bank of Malini River - he sees hermitage there. He already knows about the hermitage is belong to sage Canva.

Shakuntala is a central character in Abhijnanasakuntala. The whole story of the drama moves around her. She is a heroine of the drama. She is a daughter of Menaka who is an apsara. She had come for disturbing sage Vishwamitra's meditation. Lord Indra sends an Apsara by name Menaka from heaven. She become successful in her goal finally she has to go to heaven but she gives the birth to daughter. She leaves the daughter inside the bank of take near the swan

and she left the place. Meanwhile Canva appears there for gathering the fruits and sees this beautiful child. Sage Canva takes her with him and cares her.

Shakuntala's life form birth to marriage is full of struggle. She grew up in the hermitage of sage Canva. She is a beautiful girl because she is a daughter of an Apsara. She is a foster child of sage Canva. When king Dushyanta arrived in the hermitage of sage Canva he saw the beautiful girl Shakuntala and falls in love with Shakuntala. Shakuntala's beauty attracts the mind of king Dushyanta. He says her-

> You are clearly a king's daughter, Sweet maiden, as you say, become my lovely wife. Tell me, what shall I do for you? Let all my kingdom. Be yours today, become my wife sweet maid.[10]

After reading the above quotation we can imagine the beauty of Shakuntala. King Dushyanta tries to achieve her and he is ready to give her the whole kingdom. Shakuntala takes promise from king Dushyanta, she said –

> Promise me truly what I say to you In secret. The son that is born to me must be your hier, if you promise, Dushyanta I will marry you.[11]

King Dushyanta and Shakuntala get married. They lived happily. After some days king Dushyanta went to Hastinapoor and he tells her I'll come soon. But he doesn't return, finally Shakuntala decides to go to Hastinapoor. While going to Hastinapoor, she sees a sacred reviver and she goes near the bank of the river and drinks the water. Suddenly her golden ring falls in the water and it was swollen by the fish.

Shakuntala reached in the palace of king Dushyanta. But king Dushyanta was unable to recognize Shakuntala. She is saying her identity but king Dushyanta unable to recognize her because Shakuntala was cursed by sage

Durvasa. As soon as king Dushyanta sees the golden ring, decides to search out to Shakuntala. He goes to the heavenly mountain and sees there a child who is playing with wild animal like lion. Dushyanta asks him about Shakuntala. They meet each other finally they come back to their kingdom. In this way Kalidasa presented the character of Shakuntala in Abhijnanasakuntalam.

In Vikramorvashiyam King Pururvas comes on the stage in all the five acts of the play. In the first act, he introduces himself as Pururvas to the divine nymphs; He appears to be visiting the Lord sun every day (Suryopsthanat Pratinivruttam Pururvasam Mampetya etc). His quick decision of rescuing Urvashi,makesRambha say "Sadrushyam Khalu Somadekantarasya" The king's confidence in is own power is words (Kim Punaha Tam Apakarin Maghonah:) His skill seen from I. 4 Agre Yanti etc. Menaka is confident of his power and so she says to Rambha.

> Ma Te Sanshayaha Bhavatu Upasthitsamprayo Mahendropi Madhyamlokatsabahuman Manayya Tameva Vijaysenamukhe Niyojayati[17]

The king with all his bravery is not puffed up with pride. He attributes his victory to the might of Indra. (I. 5)

His sophisticated talk,loving expressions, delicate talk about Urvashi, the poetical fancy of a Rasik while appreciating Urvashi's beauty are all well brought out in I. 5, 6, 7, 8. The king is clever enough to suggest the domination of Urvashi's charms on his mind, in an indirect manner cf. I. 9. He is clever enough, gentle lover as he is, in exploiting every opportunity of praising Urvashi's beautiful appearance. The king's thrilling experience at the touch of Urvashi's shoulders, when the chariot receives a jerk is expressed in I. 11, his reception to Chitraratha the modesty of speech (1-15) add to the value of his character. He is equated with Narayan in the point of his velour (1-14) the king's uneasiness alter the departure of Urvashi is equally human and appealing.

Urvashi is the centre of attraction of the drama. For her rescue the king is required to fight with the demon Keshin. The first Act speaks much about her. She is *Urudbhava Naraskhasya Munehi Surastri* in the words of Menaka she is *Sukumaram Praharnam Mahendrasya Praxyadesho Rupagrvirayaha shriyaha Alankar Swargasya.* She feels attracted towards the king, when she comes to consciousness after her rescue from the hands of the demon Keshin and is clever enough to express volumes about her inward feelings by a single sentence Upakrutam Khalu Danavaihi she must be the creation of the Moon or the Cupid or the spring according to the king Pururvas (I-8). Her personal charms are so fascinating that anyone would feel uneasy in her absence, if once introduced to her, (I-9) her affection for her friends is equally noteworthy (I-12). The bashfulness which makes her unable to bid adieu to the king, the clever device of lingering for a some more time on the stage while departing, speak of her intense longing. The second Act presents Uravshi eager to see the king, bold enough to convey her feeling by a love-letter and reluctant to return to the heavenly world as per the divine message. The third Act informs us how Uravshi is cursed by Bharata and given a counter-curse by Lord Indra. The queen Oushinari also surrenders herself and the union of the lovers is easily worked out. Urvashi in the words of the king is Abharnsyabharanam Prasadhanvidhehi Prasadhanvisheshihi Upainansyapi Sakhe Pratyupmanam Vapustasyaha

The fourth act presents she turned into a creeper, but we know much about her person, through the king's talk. Finally in the fifth act she is shown to be a loving mother and a sincere and devoted wife too, and is overjoyed to hear from Narad that she is no more required to return to the heaven. Her expressions right from Upakrutam Khalu Danavaihi in the first act to the last one Aho Shalyam me Hradayadpanitam in the fifth Act reveal her sincere affection for the king.

The sixths chapter of the thesis deals with conclusion in which one should found the summarization of all the five chapters themes,ideas and aspects flown in the thesis.

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Signature of the Candidate

(Mr.P.N.Joshi)

M.A.B.ED.M.Phil.English

Singnature of the Guide

(Dr.P.A.Joshi)

M.A.,Ph.D.(English)

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